

BULLETIN OF THE
ART INSTITUTE
OF CHICAGO
APRIL-MAY NINETEEN FORTY-TWO



WOMAN WITH PINK BOW, PAINTING BY HENRI DE TOULOUSE-LAUTREC (FRENCH, 1864-1901). THE MR. AND MRS. LEWIS LARNED COBURN MEMORIAL COLLECTION.

VOLUME XXXVI

NUMBER 4

THIS ISSUE CONSISTS OF THREE PARTS OF WHICH THIS IS PART I
PART III IS THE ANNUAL REPORT

AN EARLY WORK BY HENRI DE TOULOUSE-LAUTREC

THE Art Institute, whose collections of nineteenth century French art attract more than a million visitors every year, owns 280 works by Henri de Toulouse-Lautrec-Monfa. This extraordinary artist was preeminently a draftsman who expressed as much in his lithographs, posters, and drawings as in his paintings; the Institute's seven oils are supplemented by one of the world's greatest collections of Lautrec's graphic work, including 255 lithographs, seven dry points, five posters, and six drawings. When Toulouse-Lautrec painted our recently acquired Woman with Pink Bow,¹ he was twenty-two. He had already completed the Art Institute's Ballet Dancers as a wall decoration for an inn not far from Paris; two years later he epitomized the Circus Fernando in our painting of The Ringmaster. This was followed by our Bal du Moulin de la Galette, and in 1892 he produced a masterpiece, the Art Institute's radiant Moulin Rouge. By 1900 Lautrec

had almost exhausted his crippled body; nevertheless he worked furiously during a visit to Bordeaux and produced a series of pictures on the opera Messalina, one of which, exemplifying his final style, was given to the museum by Charles H. and Mary F. S. Worcester.

Henri de Toulouse-Lautrec was completely absorbed in the study of character and movement. His choice of subject matter is explained by his preoccupation with faces and bodies that reveal every desire, every impulse. No aristocratic restraint, no patina of tradition veil the mobile faces and untrammelled gestures of the girls of Montmartre, the demimonde, the dancers, the *discuses*. He loved to watch them; he haunted the cabarets and circuses, the bars and theaters, the race track and the velodrome, all those places where movement is magnified, where gestures are extravagant, and expressions overwrought. Precocious, brilliant, and witty, his physical handicap sharpened his powers of observation. His feeling for action was so strong that it permitted him to reproduce the exact muscular sensation of the twist of a dancer's leg or the swagger of a star.

The young woman in our portrait sits quietly in a high-backed wooden chair; movement is suggested by the broken silhouette of her profile, the bow at her throat, the fall of the dress over her breast, the jagged strands of her hair, and the complex turning of the framework of the chair. The sitter has not been identified; certainly she is not a member of Lautrec's distinguished family circle, but rather one of the poor and lonely creatures whom he often painted. She looks disappointed, disillusioned, beaten by life. Her nose is coarse, but her mouth is sensitive, and her large, intelligent eyes look up beneath heavy black eyebrows. Her thick, shaggy hair

¹ Purchased for the Lewis Larned Coburn Memorial Collection. Oil on canvas, 32 x 23½ inches (81.3 x 59.1 cm.). Signed, lower right: T.-Lautrec. Described as *La Femme au Noeud Rose, Assise de Profil à Droite*, in Maurice Joyant's *Henri de Toulouse-Lautrec, 1864-1901, Peintre* (Paris, 1926), p. 261, where it is dated 1886. Joyant states in his second volume (*Henri de Toulouse-Lautrec . . . Dessins, Estampes, Affiches* [Paris, 1927], p. 8) that this portrait is painted with broad strokes ("des touches larges"), but here he is mistaken, as he is when he mentions the woman's white tie ("cravate blanche") in the description of our picture (*op. cit.*, p. 261). Perhaps he renewed his acquaintance with this portrait through a photograph which gave him a false impression.

Collections: M. A. Huc, Toulouse; to Paul Rosenberg, Paris, 1912; to Pierre Decourcelle (it is listed as being in the Decourcelle Collection in the Manzi, Joyant exhibition catalogue, 1914; sale, Paris, Hotel Drouot, June 16, 1926, No. 78, reproduced in catalogue); Jerome Stoneborough, Paris; to Paul Rosenberg & Co., New York.

Exhibited: Exposition Retrospective de l' Oeuvre de H. de Toulouse-Lautrec, Galerie Manzi, Joyant, Paris, June 15-July 11, 1914, cat. No. 73 (Buste de Femme Assise).

Gustave Coquiot wrote an article on the Decourcelle Collection in *La Renaissance de l'Art Français*, IX (May, 1926), 272-276. On page 276 our picture is reproduced under the title, *La Femme en Noir*.

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parted in the middle, covers her round head and domed forehead like a cap. She is clothed very simply in a high-necked, long-sleeved dress whose only decoration is the soft bow at her throat. From the plainness of her attire and the negligence of her hairdress we imagine she did not often go out in public. Perhaps she was a maid in one of the great houses owned by the Toulouse-Lautrec-Monfas.²

Now let us turn to the more essential painterly matters of composition, technique, drawing, and color. At this time Lautrec was deeply interested in photography and shared his enthusiasm with two of his artist friends, Anquetin and Carabin. The influence of photography is apparent not only in the placing of the figure, which is set in profile against an unencumbered background, with an unusual amount of space left above the head, but also in the lighting of the sitter's face from the right. When we come close, Lautrec's technique is revealed. We see that the lips and the chin and the cheek all show little parallel brushstrokes, little hatchings of color set side by side, reminding one of Renoir and Pissarro. These small strokes tenderly model and give life to the skin. Lovingly the young painter brings out the forms. He draws in color. Notice that he models in green, vivid green on the chin and olive green melting into yellow at the side of the face. Shadows are warmly yellow, while the area over the cheekbone is composed of a warp and woof of tiny rose and blue threads which blend into purple. These yellows and greens and purple tell us that this skin has lost its ruddy youth, that this body is tired of fighting. The shaggy brown hair is enlivened by reddish-brown lights. All his life Lautrec admired red hair and many of his later models are crowned with fiery orange-red. Only hinted at here, the dialogue between blue-green and orange-red will become a favorite one with Toulouse-Lautrec. The one sentimental touch in the picture is the gay pink bow

which contrasts with the sad face above it. See the pink light on the under side of the chin, a reflection from the bow and a touch Lautrec probably was proud of, fresh as he was from the academic tutelage of Bonnat and Cormon. The simple background is broken only by the upright of the chair and the diagonals of what appear to be the tops of two tables, placed at strange angles and probably an afterthought, a device with which to break up the space. Both the blue-green wall and the black dress are loosely brushed, except for the area near the face, which is more completely painted. This is in accordance with Lautrec's later practice, for it became customary with him to indicate only enough of the background behind the head to make it stand out as a solid form. Cardboard or canvas are often exposed in large areas and play the part that white paper sometimes does in water color. The "black" dress has been created by thinly covering the canvas with dark greens and blue grays, as well as with accents of black itself. This underpainting might later be covered with a more or less transparent glaze of black, to achieve the final form, but Lautrec often left it as it was.

As we trace this realist's development, we perceive an ever bolder use of color, an amalgamation of separate strokes into larger patches, an increasingly unconventional design, the result not only of the influence of photography, of Degas, and Japanese prints, but also of his own instinctive theatrical point of view. Certainly Lautrec's grasp of character, as revealed in movement and gesture, was that of a dancer or an actor. Never descriptive in a literary way, never caressing details, his finished lithographs and paintings are notable for their controlled and decisive daring. First and above all a superb draftsman who burned the look of people into his memory, his work belongs to the psychological, analytic tradition of French art, with La Tour and Daumier, as opposed to the classical, synthetic approach of Poussin and Corot.

DOROTHY ODENHEIMER

² I owe this suggestion to the kind interest of Mr. G. E. Kaltenbach and Mr. Carl O. Schniewind. I wish to thank Mr. Paul Rosenberg for his assistance in tracing the history of the picture.

THE HIGH SCHOOL PROJECT

BLAZON it not too blatantly in an art museum publication—the favorite artist of high school youths today is George Petty! That is, if they have a favorite. At least he was the choice of those who declared a favorite from among some 3000 boys and girls who have been participating in a special project during the past three years in the Art Institute.

In 1939 the Art Institute was one of five museums to receive a grant from the General Education Board of the Rockefeller Foundation for a three-year program of cooperative experiments with some Chicago high schools. At the request of Mr. Rich it became an activity of the Department of Education and was carried on with his advice and counsel. For years educators in the museum world have recognized that adolescent boys and girls seem to lose the interest in art that was theirs as elementary school children. The project's aims were to ascertain in what phases of art high school students might be interested; to find out what can be done to arouse an interest, if such is lacking; to determine how art museum material can be made to enrich general education in

secondary schools. It was hoped that the whole student body might be involved and not just the students enrolled in art departments.

After conference with Miss Elizabeth W. Robertson, Supervisor of Art in the Chicago Public Schools, four schools were selected for the first year's participation, to continue throughout the three years of the experiment: the Lucy Flower Technical High School for Girls; the Lane Technical High School for Boys; Tuley and Du Sable High Schools, coeducational. Two private schools, the University of Chicago High School and the Francis Parker High School were also invited. Thus were secured for the first year's program students from diverse social, racial, and economic backgrounds.

The second year four more public schools were invited: Lindblom, Austin, and Carl Schurz, all coeducational, and the Tilden Technical High School for Boys; and two private schools, the Chicago Latin School for Boys, and the Girls' Latin School, were also asked to join, making eleven schools in all. Lane Technical School dropped out at the end of the first year.

The project divided its activities in two directions, closely integrated. The Museum Extension Program, carried on by Mr. Laurance Longley, centered in the school itself. It consisted of exhibitions stressing one particular aesthetic principle which related in some way to the daily life of the student. Motivating all that was done was the desire to get away from the historical approach to art, to deal with contemporary material. These exhibitions, which rotated among the participating schools, were supposedly available to the whole student body. Explanatory lectures about each exhibit were given in the schools by Mr.



HIGH SCHOOL STUDENTS DEMONSTRATING EFFECT OF LIGHT UPON FORM AS SEEN IN TOULOUSE-LAUTREC'S AT THE MOULIN ROUGE.

Longley to as many students as could be scheduled for the purpose.

The following exhibitions illustrating certain aesthetic principles were prepared and circulated: Modern Posters; Architectural Forms; Photography; Printed Papers; Texture in Textiles; Streamlining; Animals in Ceramics; Typography and Lettering; Theater Arts; Good and Bad Taste in Objects 25 Cents and Under; City Housing; Making a Fresco; Color; Line; Unit Repeat; Selection and Emphasis. The exhibitions were assembled by Mr. Longley and Miss Arquin and were installed in the schools by Mr. Longley, where they remained four or five weeks.

The Museum Correlation Program, carried on by Miss Florence Arquin, brought students into personal contact with original works of art, taught them to use the museum, and showed them the application of the aesthetic principle to works of art in the Institute collections. Attendance was on a leisure-time voluntary basis. Ideally each student came six times a year, for three or two years, but various conditions prevented this in many cases.

From June 1939 through February 1942, 71,818 attended the 257 lectures by Mr. Longley in the schools, and 335 groups comprising 6,757 students visited the museum under the direction of Miss Arquin.

What have been the results of the project? Expressions of its value have come from many of the principals, teachers and students. Anticipated obstacles, such as inadequate space for the exhibitions, inflexible school schedules which made lectures and museum visits difficult, acted as a challenge to the plan. Once its value was recognized by the principals the project succeeded in functioning. The schools are now used to having exhibitions and the accompanying lectures and regret their cessation in the spring. The students who



EXHIBITION OF POSTERS IN THE AUSTIN HIGH SCHOOL

came to the Institute showed an increasing interest in the collections and a hoped-for change in their attitude towards art.

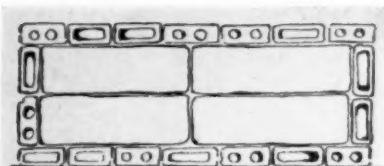
The likes and dislikes of these high school students were affected. A questionnaire revealed that at first realism was what they preferred and smooth, slick painting delighted them. But gradually those who listened to Mr. Longley and visited the galleries with Miss Arquin came to see more in a work of art. They began to see that color had other uses than mere representation. They were shown the significance of unit repeat in paintings like the Bedroom at Arles, the importance of emphasis in the composition of *At the Moulin Rouge*. Line took on added meaning for them as its various qualities and functions were pointed out. Streamlining tremendously interested the industrial and technical students. Some of the results will be shown in an exhibition entitled 3733 High School Students Look at Painting, to be held in the Gallery of Art Interpretation from June 1 to September 1.

A full report of the High School Project is now being prepared with detailed accounts of the exhibitions and the museum correlation program. Each of the four other participating museums will make a similar detailed report. From these a joint report is to be published. It will undoubtedly be of value to other art museums confronting similar problems.

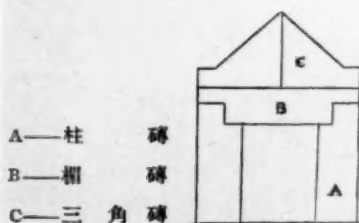
HELEN PARKER



FIG. 1.



圖一 縱溝式瓦條



A—柱 磚
B—欄 磚
C—三角 磚

圖二 橫溝式瓦條

FIG. 2.



FIG. 3.

CHINESE TOMB TILES

THE recent exhibition of art of the Han dynasties (206 B.C.-220 A.D.) has directed attention again to the Lucy Maud Buckingham collection of Han tomb tiles of which there are more than one hundred. A study of the decorations stamped on them revealed more than two hundred and fifty different designs, including human figures, animals, birds, fish, trees, houses, and geometrical patterns of an astonishing variety. These tiles are important evidence for the study of the evolution of Chinese painting, and are also one of the most valuable sources of information for the costume, weapons, architecture, and social customs of this time.

In Han times there were various kinds of clay bricks, among them a group called *k'uang chuan*, "tomb bricks," used for building the underground vault of the tomb. It is to this class that the Buckingham tiles belong (Fig. 2).¹

They were probably made by spreading wet clay within wood molds in the form of the tile, joining the two sections to form a hollow body, and cutting out the openings. Striations on edges may be from some coarse material lining the mold. A cord or knife was used to divide the surface into sections for the decoration. While the tile was still wet, designs were stamped on it with molds, then it was baked in the kiln. The hollow body permitted even baking, prevented the brick from breaking too readily, and reduced the original weight.

The decoration shows two distinct styles. In the first, the stamps were cut out in relief, and the designs appear to be incised. Single elements were worked into compositions, and much of the surface was left plain

¹ The drawing shows the use of various forms of *k'uang chuan*. Reproduced from Wang Chên-t'ao, *Han Tai K'uang Chuan Chi Lu*, Monograph No. 4, Peiping Chinese Archaeological Society (Peiping, 1935). All but B are represented in the Buckingham Collection, including a few of pillar form. Of medium fine, hard, gray clay, and extremely heavy, the largest tiles are five feet long, twenty inches wide and six inches thick. Hollow, with walls varying in thickness from one to two inches, they are pierced at both ends as seen in the drawing. They may have been used also for structures above the ground, but these were easily destroyed while those underground were preserved. *Ibid.*, pp. 1a and b.

(Fig. 4). The stamps, the longest nine inches, were of wood. This is substantiated by the finding of wood impressions. In the second style the stamps were cut in intaglio so that the design is in relief. The individual stamps were often complete pictures, arranged in bands or combined with geometrical patterns in a diaper effect, the entire surface of the tile being covered with decoration. (Fig. 5 shows the upper half of the back of one tile, the designs duplicated below. On the front are alternating bands of five different designs.) Most of these stamps are quite small, but some are ten inches long. Judging from their crispness of detail, they were probably made of pottery and could easily be multiplied from a master mold. Metal also may have been used.

Originally, some designs were painted with pigments, red, white, yellow, blue. The contrast with the soft gray background must have been very striking.

Unfortunately, nothing definite is known of the provenance of our tiles. However, exactly the same types were secured by Jung Kêng and Ku Chieh-kang in Honan province, where Han tombs were exposed when both banks of the Ju River collapsed after a flood. The tiles were found with *ming ch'i* (burial articles) of Han date.²

From ancient times the Chinese have provided carefully for their dead. During the Han period, however, elaborate burial became a veritable fad, and the prevailing practice of luxurious interment reached its climax in Eastern Han times (25-220 A.D.). The *Hou Han Shu*, Chapter 72, relates that in building the tomb of a certain prince more



FIG. 4.

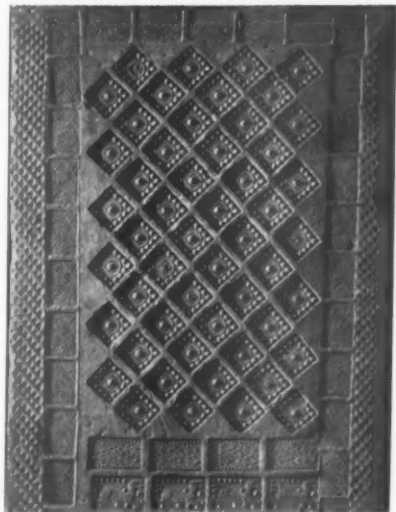


FIG. 5.



FIG. 6.

² *Ibid.*, author's preface. Regarding the date of the tiles, on the basis of the evidence of inscriptions on tiles in the Yenching University Collection (*Ibid.*, p. 52, Pl. 5A and B), the close correlation, according to Wang, between the *wa tang* script and the geometrical designs (*Ibid.*, p. 22), material provided by excavations of Han tombs in China and Korea, and similarities in subject matter and style between the tiles and the Han stone carved paintings of Nan Yang, Baiao T'ang Shan and Wu Liang Tz'ü (T'eng Ku's article on Han stone carved painting, in the Chang Chü-sheng anniversary volume, 1936; Omura in Wang, *Op. cit.*, p. 12), it seems difficult to accept White's early dating (William Charles White, *Tomb Tile Pictures of Ancient China* [Toronto, 1939], pp. 14-21; group 10, note). It seems more likely that the tiles represent a broader chronological range extending possibly from late Ch'in times to the late Han period.

than a thousand tombs of officials and others were destroyed. The workers employed numbered nearly 15,000. Wang Fu in the *Ch'ien Fu Lun* states that nobles and wealthy families stinted themselves when alive in order to have jade and gold and fine coffins for burial. "The fertile fields were used for tumuli and the yellow earth was dug for storehouses. Many precious treasures were buried . . . they built a huge tumulus and extensively planted the pines and cedars. They also constructed many tombs, shrines, and halls." Even the common people indulged in extremes.

The finest Han tombs were built of stone but the ornamented bricks of humbler clay served the same purpose with less expense.

The tile designs served a double function: as decoration and as symbols significant for the protection of the dead. Of special interest is a figure of a man holding a spear (sometimes also a shield), with the characters *t'ing chang* above his head (Fig. 3). From Han documents we learn that the *t'ing chang* was a petty official whose duty it was to catch thieves. The use of this figure on the tile door was undoubtedly for the purpose of protecting the tomb and its contents against vandals and thieves.³ Old records tell of the *fang hsiang*, a "witch official," who held a spear and shield. During funeral ceremonies he entered the vault first and brandished his spear through the four corners of the tomb to drive away the evil spirits. It has been suggested that the *t'ing chang* serves the same function as the earlier *fang hsiang*.⁴

A design ubiquitous in Han art is the animal head or mask called *p'u shou*, usually shown with a ring piercing the nose or held in the mouth (Fig. 3). One theory regarding the origin of this design is that it developed from the practice of domesticating the ox, and that it is seen as early as the oracle bones of the Shang dynasty (?1176-?1122 B.C.).⁵ Constantly modified during its evolution, the head frequently does not have a bovine appearance. During

the Han dynasties the *p'u shou* was commonly used on gates and doors. Another theory is that the design developed from the appearance of a little marine animal which could shut its shell so tightly it could not be opened. Therefore, the *p'u shou* was used on the door of the tomb to show that it was tightly locked and secure.⁶

In both groups of tiles, the tiger is prominent, appearing in hunting scenes and as a single figure (Fig. 5). In Han records we read, "On the grave plant the cedar, at the end of the path a stone tiger." It was believed that the evil spirits liked to feed on the liver and brain of the dead, and a *fang hsiang* stood at the side of the tomb in order to stop them. But some people could not have a *fang hsiang*, and since the evil spirits feared also the tiger and cedar they substituted for him in protecting the dead.⁷

We find also the familiar device of punning allusion, so easy in Chinese since one sound has to do duty for many characters. Thus deer and heron, *lu*, are used to imply official position, *lu*. Similarly, fish is used to show there is a surplus, and the goat good luck and prosperity.

Only a few designs can be discussed here. Houses and gateways are popular motifs. (Fig. 6, a typical symmetrical composition.) Horse and cart designs, of which there are seventeen, show us most of the Han types. (Fig. 1 is drawn in lively fashion.) Musicians and dancers are portrayed with such extraordinary vividness, we can almost hear the music and the silken rustle of the dancer's garment.

Certain repeated combinations of motifs undoubtedly had some positional significance, but very little is known about these relationships. It is obvious, however, from the arrangement of the tomb with the underground vault covered over with a huge heap of earth, and the use of many protective and lucky symbols, that everything possible was done to provide for the safety and welfare of the dead.

WANDA ODELL

³ Wang, *Op. cit.*, p. 3a.

⁴ Ku T'ing-lung, *Ibid.*, first preface.

⁵ Wang Kuo-wei and Ku Chieh-kang, in Wang, *Ibid.*, p. 2b.

⁶ Han Shê Yang Shih Mên Hua Hsiang Hui K'ao, edited by Chang Pao-tê, p. 7b, in *Chin Ling Ts'ung K'ao*.

⁷ Wang, *Op. cit.*, pp. 3b-4a.

PART TWO OF THE BULLETIN OF THE ART INSTITUTE OF CHICAGO

APRIL-MAY, 1942

VOL. XXXVI NO. 4

LECTURES FOR MEMBERS AND CHILDREN OF MEMBERS

April 17—May 16

Lectures are given in Fullerton Hall unless otherwise noted.

DATE	HOUR	
April Fri. 17	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> THE FORTY-SIXTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	ENGLAND'S ART CONTRIBUTION (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	MEMORIES OF LONDON (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 18	1:15 P.M.	PICTURES OF MEMORY AND IMAGINATION (The James Nelson Raymond Fund for Children of Members and of Public Schools). ¹ <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 19	3:45 P.M.	MEMORIES OF LONDON (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 20	12:15 Noon 2:00 P.M.	RECORDS OF WAR AND DEFENSE. <i>George Buehr.</i> Gallery 12. PICTURES—THEIR FRAMING AND HANGING (A Clinic of Good Taste). ² <i>Dudley Crafts Watson.</i>
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i>
Fri. 24	10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> THE FORTY-SIXTH ANNUAL EXHIBITION BY ARTISTS OF CHICAGO AND VICINITY. <i>Dudley Crafts Watson.</i> Temporary Exhibition Galleries.
	2:30 P.M.	AMERICAN ART: MANHATTAN TO THE GRAND CANYON (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
	8:15 P.M.	OUR NORTHWEST: PUGET SOUND TO THE MISSISSIPPI (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 25	1:15 P.M.	PAINTING FROM NATURE (The James Nelson Raymond Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 26	3:45 P.M.	OUR NORTHWEST: PUGET SOUND TO THE MISSISSIPPI (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 27	12:15 Noon 2:00 P.M.	OUR PERIOD ROOMS. <i>George Buehr.</i> Gallery H17. SPRING FLOWER AND PLANT ARRANGEMENTS (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
May Fri. 1	6:00 to 7:30 P.M. 10:00 to 12:00 Noon 12:15 Noon	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> RECORDS OF WAR AND DEFENSE. <i>Dudley Crafts Watson.</i> Gallery 12.
	2:30 P.M.	THE ART OF SCANDINAVIA (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i>

¹ There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., through May 16, and Mondays, 4:00 P.M., through May 18.

² The Clinic of Good Taste lectures will be presented at 2:00 P.M. only, from mid-April through mid-May, 1942.

DATE	HOUR	
May		
Fri. 1	7:15 P.M. 8:15 P.M.	REPETITION OF 12:15 LECTURE. MEMORIES OF NORWAY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Sat. 2	1:15 P.M.	ART OF THE OUT-OF-DOORS (The James Nelson Raymond Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Sun. 3	3:45 P.M.	MEMORIES OF NORWAY (Travel Lecture). <i>Dudley Crafts Watson.</i>
Mon. 4	12:15 Noon 2:00 P.M.	ENGLISH WOOD AND METAL. <i>George Buehr.</i> McKinlock Gallery. THE USE OF PRINTS IN THE HOME (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i>
Fri. 8	6:00 to 7:30 P.M. 10:00 to 12:00 Noon 12:15 Noon 2:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> SKETCH CLASS FOR ADULTS. <i>George Buehr.</i> EXHIBITION OF THE JAMES NELSON RAYMOND CLASSES. <i>Dudley Crafts Watson.</i> Blackstone Hall. (Final) PAINTERS OF THE SEA (History and Enjoyment of Art). <i>Dudley Crafts Watson.</i> (Final)
Sat. 9	7:15 P.M. 8:15 P.M.	REPETITION OF 12:15 LECTURE. (Final) AROUND THE GREAT LAKES (Travel Lecture). <i>Dudley Crafts Watson.</i> (Final)
Sun. 10	1:15 P.M.	PAINTING IN WATER COLOR (The James Nelson Raymond Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by George Buehr.</i>
Mon. 11	3:45 P.M.	'AROUND THE GREAT LAKES (Travel Lecture). <i>Dudley Crafts Watson.</i> (Final)
Mon. 11	12:15 Noon 2:00 P.M.	EXHIBITION OF THE JAMES NELSON RAYMOND CLASSES. <i>George Buehr.</i> Blackstone Hall. (Final) FURNISHING THE PORCH AND THE LAWN (A Clinic of Good Taste). <i>Dudley Crafts Watson.</i> (Final)
Sat. 16	6:00 to 7:30 P.M. 1:15 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr.</i> (Final) PAINTING IN OILS (The James Nelson Raymond Fund for Children of Members and of Public Schools). <i>Dudley Crafts Watson, assisted by George Buehr.</i> (Final)

SUNDAY TRAVEL LECTURES

Fullerton Hall

Public admission to these lectures—including Federal tax—is 28 cents. Members holding Membership cards are admitted free of charge; families of Members must pay the Federal tax of 3 cents per person.

DATE	HOUR	
April		
19	3:45 P.M.	MEMORIES OF LONDON. <i>Dudley Crafts Watson.</i>
26	3:45 P.M.	OUR NORTHWEST: PUGET SOUND TO THE MISSISSIPPI. <i>Dudley Crafts Watson.</i>
May		
3	3:45 P.M.	MEMORIES OF NORWAY. <i>Dudley Crafts Watson.</i>
10	3:45 P.M.	AROUND THE GREAT LAKES. <i>Dudley Crafts Watson.</i>

MEMBERSHIP TEAS

Teas will be given by the Members to distinguished artists four times a year. The spring tea is scheduled for Friday afternoon, May 1, at 3:45 o'clock in the Club Room. Members of the staff, with the assistance of the members of the Chicago Junior League, will receive informally and introduce artists and others of interest in the art world.

¹ There
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Mondays

SUMMER PROGRAM DIRECTED BY DUDLEY CRAFTS WATSON FREE TO MEMBERS SPECIAL SUMMER LECTURES

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Friday, June 26, Wednesday, July 29, and Wednesday, August 26, at 2:30 P.M. These lectures, under the title of *Art in Action*, will be announced on the Fullerton Hall bulletin board. They will be presented by guest artists who will demonstrate the processes of the arts and crafts.

A SKETCH CLASS FOR ADULT MEMBERS

Friday mornings from 10:00 to 12:00 Noon from May 15 through June 26 and from September 4 through 18.

Wednesday mornings from 11:15 to 12:45 Noon during the months of July and August. Dudley Crafts Watson, George Buehr, and visiting artists will conduct this class. Sketching materials at the door for 15 cents.

A SKETCH CLASS FOR CHILDREN OF MEMBERS

Wednesday mornings from 9:30 to 11:00 o'clock from July 1 through August 26. Dudley Crafts Watson, George Buehr, and visiting artists will conduct this class. Sketching materials at the door for 10 cents.

SUMMER TEA

Tea will be served in McKinlock Court on Wednesday, August 26, at 3:45 o'clock. Members and the staff of the Art Institute will have as their guests distinguished persons in the art world.

FALL PROGRAM OF LECTURES

September 21—28

Lectures are given in Fullerton Hall unless otherwise noted.

DATE	HOUR	
September Mon. 21	12:15 Noon	REVIEW OF SUMMER EXHIBITIONS. <i>George Buehr</i> . Temporary Exhibition Galleries.
	2:00 P.M.	RED, WHITE, AND BLUE ARRANGEMENTS (A Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:00 P.M.	REPETITION OF 2:00 LECTURE.
Fri. 25	10:00 to 12:00 Noon	SKETCH CLASS FOR ADULTS. <i>George Buehr</i> .
	12:15 Noon	EXHIBITION OF THE SCHOOL OF THE ART INSTITUTE. <i>Dudley Crafts Watson</i> . Temporary Exhibition Galleries.
	2:30 P.M.	RECENT ACHIEVEMENTS IN MEXICAN ART (History and Enjoyment of Art). <i>Dudley Crafts Watson</i> .
	7:15 P.M.	REPETITION OF 12:15 LECTURE.
Sat. 26	8:15 P.M.	THE WEST INDIES (Travel Lecture). <i>Dudley Crafts Watson</i> .
	1:15 P.M.	REVIEW OF SUMMER SKETCHES (The James Nelson Raymond Fund for Children of Members and of Public Schools. ¹) <i>Dudley Crafts Watson</i> , assisted by <i>George Buehr</i> .
Sun. 27	3:45 P.M.	THE WEST INDIES (Travel Lecture). <i>Dudley Crafts Watson</i> .
Mon. 28	12:15 Noon	EXHIBITION OF THE SCHOOL OF THE ART INSTITUTE. <i>George Buehr</i> . Temporary Exhibition Galleries.
	2:00 P.M.	PAINT AND WALLPAPER IN NEW EFFECTS (A Clinic of Good Taste). <i>Dudley Crafts Watson</i> .
	6:00 to 7:30 P.M.	SKETCH CLASS FOR NOVICES. <i>George Buehr</i> .
	8:00 P.M.	REPETITION OF 2:00 LECTURE.

¹ There are two additional classes under the Raymond Fund for scholarship students selected from Public Grade and High Schools, respectively, Saturdays, 10:30 A.M., September 26 through December 12, and Mondays, 4:00 P.M., September 28 through December 14.

SUNDAY TRAVEL LECTURES—FALL PROGRAM

Fullerton Hall

Public admission to these lectures—including Federal tax—is 28 cents. Members holding Membership cards are admitted free of charge; families of Members must pay the Federal tax of 3 cents per person.

DATE	HOOR	
September 27	3:45 P.M.	THE WEST INDIES. <i>Dudley Crafts Watson.</i>

LECTURE SERIES WHICH MAY BE ENTERED BY THE PUBLIC

Department of Education. Miss Helen Parker, Head

April 15—June 10

This program consists of lectures for which a small fee is charged:

THE CURRENT EXHIBITIONS—Mondays at 11:00 A.M. Lectures in the galleries, supplemented with lectures on the permanent collections. Single lecture, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

MODERN PAINTING IN THE ART INSTITUTE COLLECTIONS—Tuesdays at 6:30 P.M. Talks in the galleries, supplemented with lectures on the Current Exhibitions. Single lecture, 50 cents. Course of twelve, \$5.00. Miss Helen Parker.

HALF-HOURS IN THE GALLERIES—Wednesdays at 12:15 Noon. Brief and informal talks in the galleries on portraiture in the collections. Single lecture, 15 cents. Course of any ten, \$1.00. Miss Helen Parker.

A course ticket of twelve lectures for \$5.00 will admit the holder to any of the above series and is good for one year. *There is a Federal tax of 10% on all tickets and admissions.*

Gallery tours for clubs and organizations, and for private and suburban schools may be arranged by appointment with the Department of Education. Visitors may procure private guide service. A nominal charge is made for these services.

The subjects of the autumn series will be announced in the September *Bulletin*.

DATE	HOOR		Place of Meeting
April Wed. 15	12:15 Noon	EARLY PORTRAITURE IN THE NORTH. <i>Miss Helen Parker.</i>	Gallery 46
Mon. 20	11:00 A.M.	AMERICAN ARTISTS' RECORD OF WAR AND DEFENSE. <i>Miss Helen Parker.</i>	Gallery 12
Tu. 21	6:30 P.M.	AMERICAN ARTISTS' RECORD OF WAR AND DEFENSE. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 22	12:15 Noon	PORTRAITURE IN THE NETHERLANDS. <i>Miss Helen Parker.</i>	Gallery 48
Mon. 27	11:00 A.M.	DEGAS AND TOULOUSE-LAUTREC. <i>Miss Helen Parker.</i>	Gallery 41
Tu. 28	6:30 P.M.	DEGAS AND TOULOUSE-LAUTREC. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 29	12:15 Noon	AMERICAN ARTISTS' RECORD OF WAR AND DEFENSE. <i>Miss Helen Parker.</i>	Gallery 12
May Wed. 6	12:15 Noon	EIGHTEENTH-CENTURY PORTRAITURE. <i>Mrs. Mia Stanton Munger.</i>	Gallery 27
Tu. 12	6:30 P.M.	POST-IMPRESSIONISTS. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 13	12:15 Noon	PORTRAITS BY RENOIR AND DEGAS. <i>Miss Helen Parker.</i>	Gallery 31

DATE	HOUR		
May			
Mon. 18	11:00 A.M.	THE TWENTY-FIRST INTERNATIONAL EXHIBITION OF WATER COLORS. <i>Miss Helen Parker.</i>	Gallery G52
Tu. 19	6:30 P.M.	THE TWENTY-FIRST INTERNATIONAL EXHIBITION OF WATER COLORS. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 20	12:15 Noon	TWENTIETH-CENTURY PORTRAITS. <i>Miss Helen Parker.</i>	Gallery 40
Mon. 25	11:00 A.M.	THE TWENTY-FIRST INTERNATIONAL EXHIBITION OF WATER COLORS. <i>Miss Helen Parker.</i>	Gallery G55
Tu. 26	6:30 P.M.	THE TWENTY-FIRST INTERNATIONAL EXHIBITION OF WATER COLORS. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 27	12:15 Noon	MODERN AMERICAN PORTRAITS. <i>Miss Helen Parker.</i>	Gallery 25
June			
Tu. 2	6:30 P.M.	TWENTIETH-CENTURY PAINTING. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 3	12:15 Noon	THE TWENTY-FIRST INTERNATIONAL EXHIBITION OF WATER COLORS. <i>Miss Helen Parker.</i>	Gallery G52
Tu. 9	6:30 P.M.	TWENTIETH-CENTURY PAINTING, II. <i>Miss Helen Parker.</i>	Gallery 2
Wed. 10	12:15 Noon	THE TWENTY-FIRST INTERNATIONAL EXHIBITION OF WATER COLORS. <i>Miss Helen Parker.</i>	Gallery G58

LECTURES FREE TO THE PUBLIC

April 16—May 28

FOR ADULTS

DATE	HOUR		Place of Meeting
April			
Th. 16	6:30 P.M.	MEXICO TODAY (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Th. 23	6:30 P.M.	MEXICAN ARTISTS (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Th. 30	6:30 P.M.	TITIAN (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
May			
Th. 14	6:30 P.M.	MORE PICTURES FROM THE NATIONAL GALLERY, WASHINGTON, D. C. (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Th. 21	6:30 P.M.	PRIMITIVE ART AND MUSIC (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall
Th. 28	6:30 P.M.	A SECOND JOURNEY ROUND MY HOUSE—A TRIP ABROAD (Florence Dibell Bartlett Lecture). <i>Miss Helen Parker.</i>	Fullerton Hall

The above lectures subject to change.

FOR CHILDREN

A free Children's Gallery Hour will be held every Saturday at 10:30 A.M. and 2:30 P.M. under the direction of instructors in the Department of Education. Children from 9 to 15 are invited to hear stories about the artists and draw in the galleries. Folding stools and materials may be obtained free in the Children's Check Room at the foot of the main staircase fifteen minutes before we begin. The Gallery Hour will continue through June 13, to be resumed in the Fall.

GOODMAN THEATRE

MEMBERS' SERIES

THE April play in the Members' Series is *Romeo and Juliet* by William Shakespeare. Since it is futile to write a paragraph where volumes have been written, it is necessary only to mention the dates. *Romeo and Juliet* opens on April 16 and plays through May 2 with a matinée on April 23 and a Sunday night performance on April 26.

The last play of the season is Eden Phillpotts' *The Farmer's Wife*, as amusing and sprightly a comedy as any written in the last decade and a half. It is the tale of a widowed farmer who admits that "a child could lead him, but a regiment of soldiers couldn't drive him" in search of a wife. Strangely enough he has a difficult time of it even after he has made a list of "eligibles." The play is compounded of characters of fine human quality, seasoned with laughter and gayety, and will be a splendid end to the season. *The Farmer's Wife* opens on May 14 and plays through May 27 with a matinée on May 21 and a Sunday night performance on May 24.

The first public performance in the Studio Theatre has been a great success. *Ladies in Retirement* played to full houses for six nights. The experiment is therefore being continued. On May 13 and for four nights thereafter there will be a presentation of Fred Ballard's *Ladies of the Jury*, in which Mrs. Fiske appeared toward the end of her amazing career. This play is a comedy of the courtroom, or to be more exact of the "Jury Room." Tickets are sold at the same price as for the Members' Series.

PERMANENT RESERVATIONS

The attention of the Members is called to the fact that application blanks for permanent reservations for the season 1942-1943 are available with the April and May programs.

CHILDREN'S THEATRE

The Squire's Bride by Viola VanZee in collaboration with Charlotte B. Chorpensing is the current and last production for the season in the Children's Theatre. The play is based on an amusing Norwegian folk tale about a farmer, his various prospective brides, and his bay mare, who is more important than any of them.

GLEE CLUB CONCERT

OWING to the generosity of friends, the next Glee Club concert program will be given twice, first on Sunday afternoon, April 19, at 3:00 o'clock, and then on Wednesday afternoon, April 22, at 4:00 o'clock, in Blackstone Hall.

The music will consist mostly of spring and Easter numbers. Juanita Hunt will sing Handel's "I Know That My Redeemer Liveth." Earl Mitchell will be at the organ and Charles Fabens Kelley will conduct.

FREE CONCERT SERIES

CONTINUING through May 6, the Art Institute is presenting in Fullerton Hall each Wednesday at 12:30 one of a series of free half-hour Midday Victory Concerts. The concerts are given by the Illinois WPA Symphonic Ensemble under the direction of Izler Solomon.

FREE FILM PROGRAM—REDISCOVERING AMERICA

THE series of free motion pictures, entitled Rediscovering America, will continue to be shown until June 6 every Saturday afternoon at 2:30 o'clock in Fullerton Hall. The series will be resumed in the fall, beginning September 26. Providing a survey of all the Americas, these films have been selected for the purpose of presenting the facts necessary for an intelligent appreciation of the world we live in.

April 18—Public Welfare	May 16—The Heritage of Man, II
April 25—Public Welfare, II	May 23—The Heritage of Man, III
May 2—Public Works: Electric Power for Man	May 30—Industrial America: Production for Prosperity
May 9—Conservation of Natural Resources: The Heritage of Man	June 6—Production for Prosperity, II

EXHIBITIONS

July 26, 1941-April 30—Unpublished Drawings for The Temptation of Saint Anthony by Odilon Redon. Lent by Jean Goriany, New York. *Gallery 16.*
Redon's fourth and final attempt at illustrating Flaubert's text.

February 9-April 30—Japanese Prints. The Thirty-six Views of Fuji by Katsushika Hokusai. The Clarence Buckingham Collection. *Gallery H5.*
This series includes some of Hokusai's most famous designs.

February 9-September 30—Chinese Costumes and Accessories. *Gallery H9.*
A variety of costumes some of which are imperial robes.

February 15-May 1—Portraits of Whistler from the Walter S. Brewster Collection of Whistleriana. *Gallery 13.*
Interesting material from the Brewster Collection which in addition to portraits of Whistler includes rare editions of his literary work.

March 12-April 26—The Forty-sixth Annual Exhibition by Artists of Chicago and Vicinity. *Galleries G52-G60.*
This exhibition, comprising oil painting and sculpture, was entirely selected by a jury consisting of Ernest Fiene, Peppino Mangravite, and Alfeo Faggi.

March 12-July 1—American Needlework of the Eighteenth and Nineteenth Centuries. *Gallery A4.*
A small exhibition of representative examples from the Institute's collection.

March 12-September 30—Porcelain Figures of the Eighteenth Century. *Gallery L1.*
A group of extraordinary quality; mostly from the Höchst, Frankenthal, and Ludwigsburg factories. An anonymous loan.

April 1-April 30—The Masterpiece of the Month: Portrait of a Lady by Antonio Moro (Dutch, 1517?-1576 or 1577). The Charles L. Hutchinson Memorial. Purchased from the Edward E. Ayer Fund. *Gallery 5B.*
Perhaps painted in Antwerp about 1568, this is a superb portrait of a member of the wealthy bourgeoisie by a painter of the Hapsburgs.

April 2-May 25—The Art of Weaving. *Gallery of Art Interpretation.*
The growth of weaving from simple finger weaving to the complex mechanical weaving of today, illustrated by photographs and original examples.

April 3-May 3—American Artists' Record of War and Defense. *Gallery 12.*
These water colors, drawings, and prints, which have been purchased by the Government, were recently on view at the National Gallery of Art, Washington, D.C.

- April 12-April 19—Exhibition of Latin-American Art in Celebration of Pan-American Week. *Gallery 5B.*
A group of paintings, prints, and a few of the minor arts arranged in recognition of this timely event.
- May 1-May 31—The Masterpiece of the Month: The Vampire, Lithograph and Woodcut Printed in Color, by Edvard Munch (Norwegian, 1863-). The John H. Wrenn Memorial Collection. *Gallery 5B.*
A characteristic print by an artist who had a profound influence on the contemporary art of Northern European countries.
- May 5-September 30—Chinese Prints from the Martin A. Ryerson Collection. *Gallery H5.*
Various pages from the books of instruction on painting, The Ten Bamboo Studio and The Mustard Seed Garden.
- May 14-August 23—The Twenty-first International Exhibition of Water Colors. *Galleries G51-G61.*
A special feature will be three galleries devoted to groups of water colors by Georges Rouault, Cameron Booth, and Francis Chapin.
- June 1-June 30—The Masterpiece of the Month: L'Estaque by Paul Cézanne (French, 1839-1906). The Mr. and Mrs. Martin A. Ryerson Collection. *Gallery 5B.*
For twenty years Cézanne worked over the motifs of houses, water, and headlands seen at this village on the Bay of Marseilles. This view, painted about 1886-1888, is one of the last and by many considered the best.
- June 1-September 1—3733 High School Students Look at Paintings. *Gallery of Art Interpretation.*
An exhibit based on the work done under a grant from the General Education Board of the Rockefeller Foundation from June, 1939, to June, 1942.
- July 1-July 31—The Masterpiece of the Month: Architect's Desk, Walnut veneer and inlay. English, first half of the eighteenth century. Gift of Mrs. Richard T. Crane, Jr. *Gallery 5B.*
A finely proportioned small desk specially designed for the convenience of a gentleman architect.
- August 1-August 31—The Masterpiece of the Month: Porcelain Vase, Chinese, K'ang Hsi Period (1662-1722 A.D.). Bequest of Henry C. Schwab. *Gallery 5B.*
Plum blossom decoration on a black ground, a type popularly known as black hawthorne.
- September 1-September 30—The Masterpiece of the Month: Mrs. Charles Gifford Dyer (1880) by John Singer Sargent (American, 1856-1925). Friends of American Art Collection. *Gallery 5B.*
An early and unusually sensitive work by the great American portrait painter. Mrs. Dyer was the wife of the American landscape painter, Charles Gifford Dyer.
- September 3-October 4—Annual Exhibition by Students of the School of the Art Institute. *Galleries G52-G61.*
This yearly event is always notable for the freshness of the material shown as well as for the originality of the installation.
- September 15-October 27—Children in England Paint. *Gallery of Art Interpretation.*
Fifty-two water colors by children from four to sixteen. In spite of bombs and blitzkrieg the children of England carry on.

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